who invited him, to Florence to act as his tutor. Pico, that knight-errant of the Renaissance, was himself deeply interested in Hebrew studies and particularly in the Cabbala, which he first introduced to the Christian world; but it was in philosophy that he desired Del Medigo's guidance. The latter thus became a familiar figure in humanistic circles in Florence. He was depicted in Gozzoli's famous fresco in the Medici Palace in the Via Larga; and there can be little doubt that he was to be met among the brilliant company which assembled to discuss philosophical problems in the Orti Oricellai.

Nor was he the only Jewish savant who figured in the cosmopolitan body of scholars which the Medici attracted to Florence. There was (for example) Johanan Alemanno, an expert in the Greek and Arabic philosophies as well as Hebrew literature, in whose writings there is a penetrating delineation of Lorenzo the Magnificent and his surroundings: or again Abraham Farisol, the cosmographer, who informs us how he saw at the court of the Medici a giraffe sent by the Sultan of Egypt. The influence of these Jewish savants on the Florentine thinkers, such as Marsilio Ficino as well as Pico himself, cannot be overlooked.

Other Jewish participants in the New Birth in Italy illustrate the great breadth of their interests, co-extensive with that of the Renaissance as a whole. Among those who enjoyed Lorenzo the

Magnificent's patronage in Florence was Guglielmo da Pesaro, author of one of the earliest extant treatises on the art of dancing, which had a considerable vogue in Italian society during the fifteenth and sixteenth centuries: Giovanni Maria, the musician, who subsequently apostasised and was raised by Leo X to the dignity of Count of Verocchio: and more than one other. This activity was not, of course, restricted to Florence. Benvenuto Cellini had as one of his masters